

"DR. WHO - The Time Monster"
(000)

by
ROBERT SLOMAN

Episode 2

*Drama
Script
Lib*

Producer	...	BARRY LETTS
Director	...	PAUL BERNARD
Script Editor	...	TERRANCE DICKS
P.A.	...	MARION MCDOUGALL
A.F.M.	...	ROSEMARY HESTER
Assistant	...	SUE UPTON
Designer	...	TTM GLEESON
Costumes	...	BARBARA LANE
Makeup	...	JOAN BARRETT
F.A.	...	STEPHEN MORRIS
TM1	...	DEREK HOBDAI
TM2	...	FRANK ROSE
Sound	...	TONY MILLIER
Grams	...	GORDON PHILLIPSON
Vision Mixer	...	SHIRLEY COWARD

CREW 10

Wednesday, 26th April 1972 - TC3

1030 - 1300	...	Camera Rehearsal (with TK from 1100)
1300 - 1400	...	LUNCH
1400 - 1800	...	Camera Rehearsal (with TK)
1800 - 1900	...	DINNER
1900 - 1930	...	Lineup
1930 - 2200	...	RECORD: VTC/6HT/78498

Transmission:

Saturday, 27th May 1972 BBC-1 5.50 p.m.

* * * * *

CAST:

Dr. Who	... JON PERTWEE
Jo Grant	... KATY MANNING
Master	... ROGER DELGADO
Brigadier	... NICHOLAS COURTENAY
Captain Yates	... RICHARD FRANKLIN
Sgt. Benton	... JOHN LEVENE
Dr. Ruth Ingram	... WANDA MOORE
Stuart Hyde	... IAN COLLIER
Dr. Percival	... JOHN WYSE
Dr. Cook	... NEVILLE BARBER
Proctor	... BARRY ASHTON
Krasis	... DONALD ECCLES

SETS:

Newton Institute - Masters Lab (Inner + Outer areas)
Stuarts Room
Corridor
Directors Room

Unit HQ

* * * *

Pg.	Scene/Artists	D/N	Cameras/Booms	Shots
1	<u>TELECINE 1</u> + TJ SLIDES () Opening titles			
1	<u>1. INT. MASTERS LAB</u> Brig : Benton Dr. Cook : Proctor Dr. Percival : Master Ruth : Stuart	D	<u>Inner</u> : (3 + 4 zoom B1, 3F, 5X, 4X lock) <u>A. Outer</u> : C1, 2H	1 2
	<u>TELECINE 2</u> (1' 5") <u>Ext. Institute. Day</u> - Bessie arrives. Stable clock slows down. Jo frozen. Doctor runs to lab, watched by Master			
1A	<u>1. INT. MASTERS LAB. (Cont)</u> As above + Dr. Who		<u>B. Outer</u> : C1, 2H <u>C. Inner</u> : 1A, B1, 3F	3 4 - 7
	RECORDING BREAK			
2	<u>TELECINE 3</u> (14") <u>Ext. Institute. Day</u> - Master crossing courtyard towards Directors office			
2	<u>2. INT. STUARTS ROOM</u> Doctor Who Stuart Jo Ruth Brigadier	D	2E, C3, 1G, 3G	8 - 26
8	<u>3. INT. UNIT HQ</u> Yates Brigadier (vo)	D	2F, A5	27
8	<u>TELECINE 4</u> (2'52") + BRIGADIER V.O. from STUDIO <u>Ext. Institute. Day</u> - Brigadier asks for troops. Cook and Proctor leave. Brigadier orders evacuation of Institute.			
13	<u>5. INT. MASTERS LAB</u> Benton Ruth Doctor Who	D	<u>Inner</u> : 1F, B1 <u>A. Outer</u> : 3D, C1 <u>B. Inner</u> . 1F, B1, 3F	28 29 30 - 33
15	<u>6. INT. DIRECTORS ROOM</u> Dr. Percival Master	D	2G, 4D, A2, 5B	34 - 36

Pg.	Scene/Artists	D/N	Cameras/Booms	Shots
17	<u>7. INT. MASTERS LAB</u> Ruth Doctor Who Benton	D	<u>Inner</u> 1F, B1, 3F	37 - 42
18	<u>8. INT. DIRECTORS ROOM</u> Master Dr. Percival	D	4E, A2, 5B	43 - 46
20	<u>9. INT. MASTERS LAB</u> Doctor Who Ruth Benton	D	2H, C2	47
21	<u>10. INT. DIRECTORS ROOM</u> Master Doctor Who	D	4D, A2, 5B	48 - 49
21	<u>11. INT. MASTERS LAB</u> Doctor Who Ruth Benton	D	<u>Outer:</u> 3D, 2H, C2	50 - 51
			A. <u>Inner:</u> 1A, B1, 3F	52 - 54
25	<u>TELECINE 5 (35")</u> <u>Int. Atlantis Temple. Night</u> - Krasis and crystal, watched by Neophite and Hippas			
27 26	<u>12. INT. MASTERS LAB</u> Doctor Who Ruth Benton	D	<u>Outer:</u> C4, 3E	55
28	<u>13. INT. STUARTS ROOM</u> Jo Stuart	D	2E, B6, 3G	56 - 60

Pg.	Scene/Artists	D/N	Cameras/Booms	Shots
31	<u>14. INT. DIRECTORS ROOM</u> Master Dr. Percival	D	A2, 5B	61
32	<u>15. INT. STUARTS ROOM</u> Stuart Doctor Who Jo Ruth	D	2E, B6, 3G	62 - 64
RECORDING BREAK: Set in window flat				
32	<u>16. INT. MASTERS LAB</u> Benton Dr. Percival (VO)	D	C1, 2C + A2 (Distort VO)	65
33	<u>17. INT. DIRECTORS ROOM</u> Dr. Percival Master	D	4C, A2	66
33	<u>18. INT. MASTERS LAB</u> Benton	D	C1, 2C	67
33	<u>19. DIRECTORS ROOM</u> Master Dr. Percival	D	4C, A2, 5B	68 - 70
34	<u>20. INT. MASTERS LAB</u> Benton	D	C1, 2C	71
35	<u>21. INT. DIRECTORS ROOM</u> Master Prigadier (Voice) Dr. Percival	D	4D, A2 + IB2 BRIG VO	72
35	<u>22. INT. MASTERS LAB</u> Benton Brigadier (Voice)	D	2C, C1 + IB2 on Brig VO	73

Pg.	Scene/Artists	D/N	Cameras/Booms	Shots
36	<u>23. INT. DIRECTORS ROOM</u> Dr. Percival Master	D	4E, A2	74
36	<u>TELECINE 6 (12")</u> <u>Ext. Institute. Day</u> - Benton leaves for Masters laboratory.			
36	<u>24. INT. DIRECTORS ROOM</u> Master	D	4E, A2	75
37	<u>TELECINE 7 (10")</u> <u>Ext. Laboratory. Day</u> - Benton starts to climb drainpipe			
37	<u>25. INT. CORRIDOR</u> Ruth Stuart	D	C2 , 2J	76
38	<u>TELECINE 8 ()</u> <u>Ext. Laboratory. Day</u> - Benton climbs thru window			
38	<u>26. INT. MASTERS LAB</u> Benton	D	B3, 3B	77
38	<u>TELECINE 9 (13")</u> <u>Ext. Stable Yard. Day</u> - Benton pov of Master and Director crossing yard to laboratory			
RECORDING BREAK				
39	<u>27. INT. MASTERS LAB</u> Benton Master Dr. Percival	D	<u>Outer:</u> 1D, 3B, C1, 2C, A4	78 - 86
			<u>A. Inner:</u> 1A, B1, 4X	87

Pg.	Scene/Artists	D/N	Cameras/Booms	Shots
42	<u>TELECINE 10</u> (30") + <u>Cam. 4X</u> <u>Int. Temple. Night</u> - Krasis and crystal			
42	<u>28. INT. MASTERS LAB</u> Denton Master Krasis	D	1D, C1, 2C	88 - 89
			Break for roll back + mix	
			2C	90
43	<u>TELECINE 11</u> (1'12") + <u>TJ SLIDES</u> Closing titles			

In a Government Research Institute, Professor Thascalos is working on a matter transmission machine known as TOMTIT - Transmission of Matter Through Interstitial Time. At the Unit Laboratory meanwhile, Dr. Who works on a 'Time-Sensor', a device which detects disturbances in the Time Field - in particular those caused by the operation of the Master's Tardis. The test run of TOMTIT produces a reading on the Time Sensor and sends the Doctor and Jo down to the Research Centre where a series of mysterious and terrifying events are taking place. Sure enough, Professor Thascalos is the Doctor's old enemy, the Master.

(The Master's plan involves the Crystal of Kronos, which long ago enabled the rulers of Atlantis to control Kronos, the Time Monster. a being from outside Time whose tremendous powers brought first prosperity, and then near destruction, to Atlantis. The Master sets off for Atlantis in his Tardis, determined to obtain possession of the Crystal. This will give him control over Kronos and thus power over Time itself. Such powers in the Master's hands could bring disaster to the entire Universe. Jo and the Doctor pursue the Master through Space and Time to Atlantis, where they try to prevent him from gaining possession of the Crystal. They are helped by Dalios, the wise, old King of Atlantis, and hindered by Gallecia, the King's young and beautiful wife, who casts in her lot with the Master. In the final struggle, the full fury of Kronos is released, Atlantis is destroyed and the Doctor comes to a final confrontation with the Master outside Space and Time. The Master is defeated but once again escapes to work more mischief.....)

" THE TIME MONSTER "

by

ROBERT SLOMAN

Episode 2

TELECINE 1 + TJ SLIDES (30")

SOF

Opening titles - DOCTOR WHO

- s/i 1. "The Time Monster
2. by Robert Sloman
3. Episode 2

VT: EDIT IN RECAP EPISODE ONE

1. 3 F (B1,3F,5X,4X Inner : C1,2H Outer)
CU CRYSTAL 4 and 3 zoom locked

B1

1. INT. MASTERS LAB. DAY. INNER

S/I
Cam. 5X
Transfer fx.

O/L
Cam. 4X
Limb of fire fx.

F/O
Cam. 5

SLOW ZOOM OUT
(on 3 and 4)
to WS to inc.
STUART

(THE CUP AND SAUCER ARE
GLOWING. SUDDENLY THEY
SHATTER AND SOMETHING ELSE
BEGINS TO TAKE SHAPE.

CONCENTRIC RINGS OF LIGHT
PULSE FROM THE CRYSTAL.

FROM THE CRYSTAL COMES A LIMB
OF FIRE, GROPING BLINDLY.

STUART BACK AWAY, BUT IT IS
TOO LATE.

THE LIMB TOUCHES HIM AND HE IS
BATHED IN IRRIDESCENCE.

S/B TK

2. 2 H
Tight GROUP

Let MASTER go
Fav. RUTH
HOLD her -
door

1A. INT. MASTERS LAB. DAY. OUTER

THE WATCHERS MOVE AS IF
TO HEL* BUT RUTH DARTS FORWARD.

C1

RUTH: Stuart!

(TK next)

(on 2)

(RUTH TURNS TO THE OTHERS)

PAN them -
door, then
HOLD RUTH
back to
main controls

RUTH: No, no. It's too dangerous.
Professor ...

(SHE TURNS BACK - BUT
THE MASTER HAS GONE)

TELECINE 2 (43")

SOF

Ext. Institute. Day

The stable clock starts to strike
two as Bessie arrives.
As before the chimes slow down and
drop in pitch.

Bessie slows down and stops,
quite a way from the lab.
DOCTOR WHO jumps out.

DOCTOR WHO: Right Jo ...

He turns and sees that JO
is rooted to the spot -
in Bessie

DOCTOR WHO: Oh, good grief!

He runs up the laboratory
through the archway.
The MASTER appears, lurking,
in his protective suit, his
face a picture of frustrated evil,
and watches the DOCTOR go inside.

3. 2 H
MLS DR. WHO

Cl

1B. INT. MASTERS LAB. DAY. OUTER

HOLD + PAN
him - GROUP
featuring
RUTH with
DR. WHO

(DOCTOR WHO DASHES IN AND
TAKES IN THE SITUATION AT A GLANCE)

DOCTOR WHO: Cut the power!

RUTH: I can't. It won't budge.

(1 next)

(on 2)

DOCTOR WHO: Reverse the polarity!

RUTH: The what?

DOCTOR WHO: Reverse the temporal polarity.

(HE PULLS OUT A PIECE OF
EQUIPMENT, REVERSES IT AND
PUTS IT BACK.

AT ONCE RUTH FINDS THAT
THE POWER RHEOSTAT IS FREED.

AS SHE TURNS IT, THE NOISE
DIMINISHES AND THE GLOW IN
THE RECEIVER ROOM FADES)

BRIGADIER: (URGENTLY) Is it safe to go in
yet?

RUTH: Wait!

COOK: What is all this about?

BRIGADIER: Good heavens - there's a man
in there.

RUTH: Right. The level should be safe now.

(THEY GO IN)

4.	<u>1</u>	<u>A</u>	(1A,B1,3F)	<u>B1</u>
		WS GROUP		
		at door		
			<u>1C. INT. MASTERS LAB: DAY. INNER</u>	

(BRIGADIER AND DOCTOR WHO KNEEL
DOWN AND LIFT STUART'S HEADPIECE
OFF.

5.	<u>3</u>	<u>F</u>	
		CU STUART	HE IS AT LEAST NINETY YEARS OLD)
		as they remove	
		headpiece	

6.	<u>1</u>		
		GROUP at door	

RUTH: Stuart!

COOK: If this is meant to be some kind of
a joke

(3 next)

(on 1)

- 2 -

DIRECTOR: What on earth is going on?

DOCTOR WHO: Who is this man?

RUTH: My assistant. But Stuart's only twenty-five.

DOCTOR WHO: And this man's eighty or more.
2 1 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Inc. JO

(A MURMUR OF INCREDULOUS SHOCK. JO RUSHES IN)

7. 3 JO: What's happening Doctor. Are we too late? /
CU DR. WHO

DOCTOR WHO: On the contrary, Jo. I think we were just in time.

1-G
RECORDING BREAK : 3-G STUART change

TELECINE 3: (.15")

SOF

Ext. Institute. Day.

WE SEE THE MASTER crossing the Courtyard to the Director's Office.

8. 3 G / 2. INT. STUART'S ROOM. DAY. C3

CU DETAIL
THERMOMETER in
STUART'S
mouth

(2E, 03, 1G, 3G)

(WE SEE THE DOCTOR
BENDING OVER THE
BED. HE HAS JUST
FINISHED EXAMINING
STUART. JO AND
RUTH ARE STANDING
BY.

EASE OUT +
REFRAME - WS
Wide 5-s

IT IS THE BRIGADIER
WHO HAS JUST COME
IN)

Inc. + HOLD
BRIG'S entrance
+ X L-R

BRIGADIER: How is he?

(2 next)

- 2 -

DOCTOR WHO: We'll get him to hospital later. For the moment he just needs to rest. He must have been a pretty tough youngster.

DOCTOR WHO: Lucky for him. The shock of the change would have finished him off.

9. 2 E DOCTOR WHO: He'll survive./
MCU RUTH

10. 1 G
 3-s

RUTH: Like that? And how long for?
He's an old man./

BRIGADIER: But what caused it,
Doctor? Some sort of radio-activity?

JO: A change in the metabolism?

11. 2 DOCTOR WHO: But
it still can't be the answer. Even if
the metabolic rate had increased a
hundred fold.../ MCU RUTH

12. 3 RUTH: What's impossible./
MCU DR. WHO

13. 1 DOCTOR WHO: Of course it is. But even if it weren't, the change in him would have taken seven or eight months, not eight seconds./

MCU BRIG

14. 3 BRIG DIER: There's only one things I
know which makes people old./
4-s
JO/DR/BRIG/RUTH

(on 3)

HOLD DR's
rise

DOCTOR WHO: Yes?

BRIGADIER: Anno Domini, Doctor.
Age. The passing of time.

(RUTH LAUGHS)

RUTH: Well, really! We all know that.

15. 1 DOCTOR WHO: Congratulations Brigadier.
MCU BRIG You've provided the explanation. /

16. 3 BRIGADIER: Glad to be of service. What
4-s a/b did I say? /

DOCTOR WHO: Time. That's the answer.
The only possible answer. Stuart
Hyde's own personal time speeded up
so enormously that his whole physiological
life passed by in a moment. But why?
How did it happen?

RUTH: The Professor might know. But
he seems to have disappeared.

JO: What Professor?

17. 1 RUTH: Professor Thascalos, Tontit's
MCU DR. WHO his baby. /

(DOCTOR WHO TURNS)

18. 2 DOCTOR WHO: Really, his arrogance is
2-s DR/BRIG beyond belief. /

BRIGADIER: Whose arrogance? I do wish
you wouldn't speak in riddles, Doctor.

19. 3 DOCTOR WHO: A classical education might
MCU JO have helped. 'Thascalos' is a Greek
word. /

20. 2 JO: I get it. 'Thascalos' must be the
3-s
JO/RUTH/STUART Greek for 'Master'. /

(3 next)

(on 2)

(STUART MOANS)

RUTH: He's coming round.STUART: Help... Help me...JO: It's all right, you're safe now.STUART: Safe, no-one's safe...no-one's safe...he's here...he's here...I saw him.(HE PLAINLY IS VERY
WORRIED AND FRIGHTENED)

21. 3 Low 2-s
 DR/STUART

RUTH: The poor boy's delirious. Don't
try to speak, Stu. Just rest./

DOCTOR WHO: No, wait. Let him talk.
Whom did you see?

(A GROAN FROM STUART)

Answer me.

22. 2 (STUART VERY
 DISTURBED)
 CU STUART

23. 1 STUART: Danger...the crystal...the
 crystal...each.../
 CU RUTH

24. 3 RUTH: You must stop this./
 Low GROUP

(2 next)

(on 3)

DOCTOR WHO: Speak up, man. Who was it you saw?

(STUART ROLLS HIS
HEAD AND MOANS
IN AN AGONY OF
DISTRESS)

BRIGADIER: I say, steady on, Doctor.

JO: Doctor, please.

DOCTOR WHO: Be quiet, all of you.
Answer me, Stuart, answer me. "Who
was it?/"

25. 2 EU STUART

(STUART SITS BOLT UPRIGHT)

26. 3 Tight 3-s
JO/STUART/DR

STUART: Kronos!/"

(DOCTOR WHO REACTS
VIOLENTLY)

Let STUART go
HOLD DR's rise
then his X with
RUTH-door

DOCTOR WHO: I should have known.
(GETS UP) Doctor Ingram, come with me.
You must tell me everything you know
about this machine of yours.

(2 next)

JO: Shall I come?

2 - F

(on 3)

Let DR. +
RUTH go - door,
and back into
shot with
BRIG R f/g
JO L f/g

DOCTOR WHO: No. Stay here with this
poor fellow. If he starts talking
gain phone me at once.

(HE GOES OUT FOLLOWED
BY RUTH)

S/B TK

BRIGADIER: Better lock the door behind
us, Miss Grant.

(DOCTOR WHO REAPPEARS)

DOCTOR WHO: Don't hang about, Brigadier.
I've got a job for you too, you know.

(HE GOES. THE
BRIGADIER SMILES
AND FOLLOWS. JO
LOCKS THE DOOR)

27. 2 F
MCU YATES

A5
/+ BRIG VO

C-1, 1-F, 3-D

3. INT. UNIT H.Q. DAY.

(YATES IS ON THE RADIO.
...THERE IS A CLATTER
OF A TYPEWRITER OOV)

YATES: Newton Institute, Wootton.
Yes sir... Got that sir. Over.

BRIGADIER: (VOICE OVER)
I want two sections down here right
away.

RADIO
INTERFERENCE

YATES: Say again, Sir. I didn't quite
get that. Over.

TELECINE 4 (2'43")

Ext. Institute. Day.

SOF
+A5 'YATES' VO

(1 next)

The BRIGADIER is on the radio. Crosscut conversation.

BRIGADIER: I said, bring some men with you, I feel as naked as a baby in it's bath...yes, yes, that'll do...light + heavy machine guns. ...Oh and shove a couple of anti-tank guns in the boot, over.

YATES: You've got tanks there, sir? A5
Over.

BRIGADIER: You never know, Mike, you never know. Over.

YATES: Right, ...and er...and...when, A5
sir? I mean, how soon? Over.

BRIGADIER: The usual, Captain Yates. About ten minutes ago. Oh, and Yates...The Doctor wants you to bring his Tardis with you. Right? Over.

YATES: Right, sir. Over. A5

BRIGADIER: Right. Over and out.

He turns to listen to the irate voices coming.

COOK AND PROCTOR are followed by a protesting DIRECTOR.

COOK: I'm sorry, Charles. The whole thing smells of bad fish. You'll be well out of it.

DIRECTOR: But I would stake my reputation on the Professor's integrity.

COOK: You already have, Charles. You already have. A foolish gamble at long odds. It's not surprising that you lost.

DIRECTOR: Please, Humphrey...

COOK: I can see no alternative to a full Whitehall inquiry. One can only hope that we don't have to parade out dirty linen at Westminster - not to mention Brussels.

The BRIGADIER steps forward.

BRIGADIER: Forgive me, Mr. Cook...

COOK: Doctor - Cook...

BRIGADIER: I couldn't help overhearing.

COOK: Well?

BRIGADIER: This affair is no longer in your hands, sir.

COOK: I beg your pardon?

BRIGADIER: It's now a security matter. I have taken over.

COOK: You have no right...

BRIGADIER: I'm sorry sir. I have every right. Subsection 31, of the preamble to the seventh Enabling Act, sir Paragraph 24G, if I remember rightly.

COOK: Oh...

BRIGADIER: So, bearing in mind the Official Secrets Act as well, you will please make certain that you don't say a single word to anybody about today's events.

He looks fiercely at PROCTOR.

BRIGADIER: Either of you.

PROCTOR shrugs, and opens his mouth to reply.

COOK: Be quiet, Proctor.

He subsides.

COOK: You can't possibly have sufficient ground for such high-handed...

BRIGADIER: This man, Thascolos, is a dangerous criminal and an escaped prisoner. Sufficient ground?

COOK: Ah. Ah. Yes...Come along, Proctor. Don't stand about.

He sweeps off followed by PROCTOR.

COOK: You'll be hearing from us, Charles.

The car drives away.

The BRIGADIER turns and sees that The DIRECTOR is walking away.

BRIGADIER: Excuse me, sir...

He keeps walking.

BRIGADIER: Doctor Percival!

The DIRECTOR stops and stands quite still looking straight ahead. The BRIGADIER comes up to him.

BRIGADIER: Are you feeling quite well, sir?

The DIRECTOR pulls himself together and becomes comparatively normal.

DIRECTOR: What? Yes ... yes, of course I am. This whole matter is a great shock, but ... what did you want?

BRIGADIER: I should like this place evacuated of all but essential personnel. At once.

DIRECTOR: But ... but that's nonsense! I can hardly think, Brigadier, that you can have the remotest idea of what you're asking. Some of the projects in train are...

BRIGADIER: I'm sorry, sir, but it's absolutely necessary. Sergeant Benton is keeping an eye on that infernal machine of yours until the troops arrive but I cannot be responsible for the consequences unless you do as I ask.

DIRECTOR: Brigadier, you may enjoy playing soldiers, but ...

BRIGADIER: By three o'clock, please,
Doctor Percival.

He turns to go. The
DIRECTOR moves to the
doorway of his office.
As he opens the door
the BRIGADIER speaks
again.

BRIGADIER: And if the Master should try
to contact you don't try to hold him.
Just let me know, at once.

DIRECTOR: Who?

BRIGADIER: Sorry, I mean the Professor,
of course.

DIRECTOR: But he'll be miles away
by now.

BRIGADIER: I doubt it. Why should
he have any idea that we're on to
him? He'll be back.

He goes. The DIRECTOR
turns and goes.

28. 1 F
WS BENTON

B1

5. INT. MASTERS LAB. DAY. INNER

(3 next)

PM (On 1)

(THERE IS A KNOCK
ON THE DOOR.
BENTON MOVES
ACROSS TO IT)

BENTON: Who is it?

(VO)
RUTH: / Me and the Doctor. Ruth
Ingram.

(BENTON UNLOCKS
THE DOOR AND OPENS IT)

29. 3 D
3--S

C1

5A. INT. MASTERS LAB. DAY. OUTER

DOCTOR WHO: Any trouble?

BENTON: Been a bit lonely, that's
all.

DOCTOR WHO: Good, good.

(RUTH SPEAKS AS
IF CONTINUING
AN UNFINISHED
CONVERSATION)

RUTH: But why won't you explain?

DOCTOR WHO: Because I must be sure
that I'm right. Where is the
crystal?

RUTH: Through here.

(SHE LEADS THE WAY INTO
THE RECEIVER ROOM.)

30. 1 F
2--S RUTH/DR

B1

5B. INT. MASTERS LAB. DAY. INNER

(3 next)

3-F

PM (on 1)

(SHE LIFTS UP
THE COVER OF THE
CRYSTAL, SO THAT
ITS SHAPE IS
REVEALED)

RUTH: There.

DOCTOR WHO: The Crystal of Kronos.
... Then I'm right.

Hold DR fwd
to CRYSTAL

RUTH: Kronos! But that's what
Stuart said. Please, Doctor. That
is, if you do know what it's all about.

DOCTOR WHO: You'll find it
difficult to accept, I warn you.

RUTH: Try me.

DOCTOR WHO: Luckily, you're
already familiar with the idea of
stepping outside space-time.

RUTH: I've lived with the concept
for months.

DOCTOR WHO: And I've lived with it
for many long years. I've been
there. /

31. 3 F
MCU DR. WHO

(1 next)

PM (on 3)

GO IN - CU

DOCTOR WHO: And a strange place it is too. A place that is no place; where creatures live, creatures beyond your imagination.

32. 1 _____
CU RUTH

chronovores - time eaters - who can swallow a life as a boa-constrictor can swallow a rabbit, fur and all. /

33. 3 _____
CU DR. WHO

RUTH: And you're saying that Kronos is one of these creatures? /

I am.
DOCTOR WHO: / The most fearsome of the lot.

34. 4 D (2G,4D,A2) / A2
Low WS MASTER
inc.
DR. PERC. in 2-s
without
tightning

6. INT. DIRECTOR'S ROOM. DAY.

(THIS IS THE
MASTER'S STUDY,
REDRESSED.

AS THE DIRECTOR
ENTERS, HE STOPS
SUDDENLY)

DIRECTOR: You! What are you
doing here?

(THE MASTER IS
SITTING COMFORT-
ABLY BY THE FIRE,
A GLASS OF BRANDY
IN HIS HAND.

(2 next)

AND A LARGE CIGAR
ON THE GO, STUDYING
HIS BIG 'ATLANTIS'
BOOK)

MASTER: Don't panic! Close
the door and come here.

(THE DIRECTOR
OBEYS)

35. 2 G DIRECTOR: But they'll find you. /
 Tight 2-s

MASTER: Not if you keep your head.
Why should they look in here?

Stop fidgetting, man.

DIRECTOR: He's ordered me to
evacuate the Institute.

MASTER: Who has?

DIRECTOR: That Brigadier fellow
from UNIT. What am I going to do?

MASTER: Do as you're told, of
course.

DIRECTOR: But that's not all.
Your assistant, the boy Hyde ...

(THE MASTER SIGHS
AND TAKES OFF HIS
GLASSES)

36. 5 B _____
 MCU MASTER

PM

(on 5)

MASTER: I can see you won't be happy until you've told me everything. Very well, but be quick about it.

37. 1 F (1F, B1, 3F) B1
3-s

7. INT. MASTER'S LAB. DAY.
(INNER)

RUTH: But Kronos was a Greek legend - he was the Titan who ate his children, wasn't he?

DOCTOR WHO: Exactly. And what's more, one of the children in the legend was Poseidon, the God of Atlantis.

38. 3 F RUTH: Are you trying to tell us that the classical gods were real? /
MCU DR. WHO

39. 1 DOCTOR WHO: Yes and no. The Atlantians were extraordinary people, even more extraordinary than their cousins in Athens. Or if reality became unbearable they would invent a legend to tame it. /
2-s
DR/RUTH

RUTH: Like the legend of Kronos!

(3 next)

(on 1)

- 18 -

DOCTOR WHO: Exactly. Kronos, a living creature, was drawn into time by the priests of Atlantis, using that crystal as its centre.

40. 3 MCU DR. RUTH: You mean that ... that the crystal is the original? The actual crystal from Atlantis? /

41. 1 2-s RUTH/BENTON DOCTOR WHO: It is. And your friend the Professor is trying to use it as it was used four thousand years ago, to capture this monstrous creature. /

RUTH: And that's what you meant when you talked of terrible danger?

42. 3 CU DR. WHO BENTON: Danger? To us, you mean? Or to the world? /

DOCTOR WHO: Not just our world, or even our galaxy, but the entire created Universe!

43. 4 E (4E,A2,5B) A2 2-s MASTER/DR. PERCIVAL

8. INT. DIRECTORS ROOM. DAY.

(THE MASTER IS LISTENING
CALMLY TO THE DIRECTORS TALE.
THE DIRECTOR IS IN A PANIC)

(5 next)

- 18 -

PM

(on 4)

DIRECTOR: But suppose somebody
should walk in here, now, and find
me talking to you ...

MASTER: My word, you are a
worrier, aren't you? Come here.

(THE DIRECTOR
RELUCTANTLY OBEYS)

44. 5 B Closer. Now, look into my eyes. /
MCU MASTER There's nothing to worry about.
GO IN - CU Nothing. Just obey me and every-
45. 4 thing will be all right. Just ...
CU DR. PERCIVAL obey ... me. /

46. 5 DIRECTOR: Obey. I must obey.
Everything all right ... /
2-s

HOLD DR. P
fwd.

MASTER: That's better. Now go and
do your phoning, like a good boy,
and let me get on with my sums.

(THE DIRECTOR GOES
TO HIS DESK AND
PICKS UP THE PHONE)

—
You know, it's a long while since I
found such a good hypnotic subject
as you've turned out to be.
Quite like old times ... (LAUGHS)

47. 2 H
CU METER

C2

9. INT. MASTERS LAB. DAY. OUTER

(5 next)

PULL OUT
- 3-s fav. DR.

HOLD him fwd.
- TARDIS

(THE DOCTOR IS
ON HIS BACK
SQUIRMING ALONG
UNDER THE TOMTIT
MACHINE FOLLOWING
A CIRCUIT)

DOCTOR WHO: There are two things
I don't understand. One is the
power build-up you had. And the
other is the strength of the signal
I picked up on the Time Sensor.

RUTH: But you said yourself that
it picks up all time field
disturbances.

DOCTOR WHO: Indeed it does, but the
signal was far too strong for an
apparatus as crude as this. It must
have ... ah!

BENTON: What is it, Doctor?

PAN with their
look to TARDIS
and HOLD

(THE DOCTOR PULLS
A LISTENING DEVICE
FROM HIS POCKET AND
LISTENS TO THE WALL
OF THE STEEL CONTAINER)

DOCTOR WHO: I thought it'd be around here
somewhere. This, Sergeant, is the
Master's Tardis!

48.

5

B

(4D,A2,5B)

A2

MCU MASTER

10; INT. DIRECTORS ROOM. DAY.

(4 nerft)

PM

(on 5)

ZOOM OUT
SLOWLY - 2-s
MASTER/DR. PERCIVAL

(THE MASTER IS
DOING SOME MORE
CALCULATIONS.
HE MUTTERS TO
HIMSELF; EVERY
SO OFTEN BECOMING
AUDIBLE)

MASTER: Mr... mmm ... mmm ...
Now, if $E = MC^3$ cubed ...

DIRECTOR: Squared. (TO PHONE)
Thank you. At once.

(HE PUTS THE
PHONE DOWN)

MASTER: Mmmm?

DIRECTOR: $E = MC^2$ Square - not
cubed.

MASTER: (IRRITABLY) Not in the
extra temporal physics of the Time
Vortex ... and now you've made me
lose my place. You are a fool,
Percival.

49. 4 D
MCU MASTER DIRECTOR: I'm sorry. What are
you doing? /

MASTER: Trying to find the reason
for the massive power build-up,
we experienced. It makes the
experiment uncontrollable. Even the
filter didn't prevent it. And,
logically, it just shouldn't happen...

50. 3 D (3D, 2H, C2) C2
3-s

HOLD them 11. INT. MASTERS LAB. DAY. OUTER.
fwd to

control area

DOCTOR WHO: And logically, it just
shouldn't happen.

(2 next)

(on 3)

- 22/2 -

RUTH: But it did.

DOCTOR WHO: It did indeed. So there's only one thing to do. Wouldn't you agree, Sgt. Benton?

BENTON: Oh, yeah. Sure. What, for instance?

DOCTOR WHO: Switch on, and take a look for ourselves.

RUTH: Right.

(SHE GIVES HIM A FURIOUS LOOK
AND SWITCHES ON)

DOCTOR WHO: It's reading 10 already.

51. 2 H
 3-s
 BENTON/RUTH/DR

RUTH: That's impossible. /

BENTON: Doctor. The crystal's glowing!

(DOCTOR WHO GOES INSIDE
THE INNER ROOM, FOLLOWED
BY BENTON)

52. 1 A
 3-s

B1

11A. INT. MASTERS LAB. DAY. INNER

DOCTOR WHO: Sergeant Benton - you're a strong young man. Pick up that crystal!

BENTON: But - Stuart was ...

DOCTOR WHO: It's perfectly safe at this low power.

HOLD BENTON
fwd. -
CRYSTAL

BENTON: If you say so, Doctor.

(HE GINGERLY TRIES TO PICK
UP THE CRYSTAL)

BENTON: It's fixed down.

(3 next)

(on 1)

DOCTOR WHO: It isn't you know.

BENTON: But I can't shift it.

53. 2 F
2-s
RUTH/DR
54. 1
3-s

DOCTOR WHO: No, of course you can't because it's not really here at all. /
It's made the jump through interstitial time, it must be linked with the other crystal all those thousands of years ago.
Or perhaps it is the other crystal. /

RUTH: But then where is the original?

DOCTOR WHO: Where do you think?
Atlantis, of course ...

(WE SEE THE CRYSTAL THROBBING
WITH LIGHT AND CONCENTRIC
RINGS APPEAR FAINTLY.

LIGHT FX.
H

DOCTOR WHO AND BENTON ARE
BENT OVER IT, BUT WE CAN
NO LONGER HEAR THEIR WORDS,
AS THE SOUND HAS GROWN TOO
LOUD.

GO IN on
CRYSTAL

SUDDENLY THEIR FACES BEGIN TO
SHIMMER AND BREAK UP, ALTHOUGH
THE CRYSTAL STAYS CONSTANT)

MIX

TELECINE 5 (3.4")

SOF

Int. Temple. Night

This is Atlantis.

(3 next)

/1-D,B-6, 2-E,3-E/

There is a crash of thunder and a flash of lightening. The background steadies itself, and becomes the inside of a small temple.

NOTE:

(The style of all the Atlantean buildings and costumes is Minoan rather than Greek.)

The crystal is on an altar and DOCTOR WHO'S FACE has been replaced by that of a startled NEOPHYTE who turns and runs out of the temple, crying aloud.

NEOPHYTE: Holiness! Holiness!
Come quickly! The Crystal is afire.

In stalks the tall and sinister figure of the HIGH PRIEST, KRASIS. The NEOPHYTE flings himself to the floor and hides his face. KRASIS approaches the altar. His face is lit by the fire of the crystal. He speaks in little more than a whisper, a breath. We establish HIPPIAS, watching from concealment.

KRASIS: At last, Kronos. At last.
The time is come and I await your call...

(3 next)

(on TK)

Another crash of thunder.
KRASIS and the temple
dissolve behind the
crystal

55. 3 E
 CU PHONE

C4

PULL OUT - WS
then inc.
BENTON
then inc. DR.
+ RUTH

12. INT. MASTERS LAB. DAY. OUTER

(THE TELEPHONE RINGS.
BENTON ANSWERS IT)

BENTON: Sergeant Benton ... oh, hello,
Miss Grant ... yes, he's here ...
I see, hang on. It's Jo. Says
Stuart Hyde's coming too. In a bit
of a state it seems.

DOCTOR WHO: Tell her I'm on my way.
You'd better stay here, Sergeant Benton.
Coming Ruth ... er ... Doctor Ingram?

(RUTH GRINS)

RUTH: Ruth will do.

(THEY GO)

BENTON: Hello, Jo

56. 2 E
 W2-s
 with JO b/g

(2E,B6,3G)

B6

(3 next)

13. INT. STUARTS ROOM. DAY.

3 - G FAST

(on 2)

(JO IS ON THE 'PHONE)

JO: It's all right, I heard....
yes...No, not scared exactly....
a bit, well, you know, churned up....
yeah...and a Merry Michaelmas to you,
too.....

(WHILE SHE HAS BEEN
TALKING WE HAVE
BEEN LOOKING AT STUART.

HIS EYES SUDDENLY SNAP
OPEN HE GROANS)

STUART: Kronos!

JO: Oh, lor' I'm forgetting my
patient...See you around, Sergeant.

HOLD JO fwd
- Bed

(SHE HANGS UP AND
TURNS TO STUART)

Stuart, are you all right?

STUART: I felt him coming back.

JO: Who?

STUART: Kronos. Don't let him
touch me! The fire! I'm burning!
I'm burning! /

57. 3 G
 Tight 2-s

JO: It's all right. You're safe now.
It's all right honestly it is.

(2 next)

(on3)

(STUART SEES HER FOR
THE FIRST TIME)

STUART: Who...Who are you?

JO: Jo - I want to help you.

STUART: . Where am I?

JO: In your own room.

(STUART TRIES TO GET
UP, BUT WINCES AND
LIES BACK)

58. 2
MCU STUART

STUART: My head. I've got the
granddaddy of all hangovers.

(HE SUDDENLY SEES
HIS HANDS)

59. 3
2-s My hands...What's happened to my
hands? /

JO: I...it's a bit difficult to
explain...I.....

(A LOOKS OF HORROR
COMES INTO STUART'S
EYES)

STUART: Give me a mirror. A mirror!
Where's my shaving mirror?

(JO DESPERATELY WORRIED,
OPENS HER HANDBAG
AND SCRABBLES INSIDE)

JO: I don't know.

(2 next)

(on 3)

60. 2

CU STUART

(STUART GRABS THE BAG,
DIVES HIS HAND IN
AND BRINGS A SMALL
MIRROR OUT. HE
THROWS DOWN THE BAG
AND SLOWLY LIFTS THE
MIRROR TO
LOOK AT HIMSELF)

STUART: (WEAKLY) No...no...

(JO IS VERY UPSET)

61.

5

B

2-s

A2

14. INT. DIRECTOR'S ROOM. DAY.

(THE MASTER FINISHES
HIS SUMS)

MASTER: .00357. Good.

DIRECTOR: You've finished?

MASTER: I have. So....back to the lab.

DIRECTOR: But....they'll have somebody
on guard.

MASTER: ^{Oh yes -}
/ You don't know who it is?

DIRECTOR: Yes....er, a Sergeant
Benlom, I think.

MASTER: I see. Well, I think I can
deal with him!

62.

2

E

Low 4-s

JO/RUTH/

DR/STUART

(2E,B6,3G)

B6

15. INT. STUARTS ROOM. DAY.

(3 next)

(on 2)

(STUART IS SPEAKING TO
DOCTOR WHO WHILE JO
AND RUTH LISTEN.
STUART IS VERY WEAK)

STUART: It was just after the cup
and saucer appeared. I was about to
switch off ' when...it happened...

(HE IS TERRIFIED)

DOCTOR WHO: Go on, old chap,
you're doing fine.

STUART: Like...like a tongue of
flame... All my body was on fire...
and all my energy, my life, was being
sucked out of me.

DOCTOR WHO: Then why did you say,
'Kronos'?

STUART: Because that's who it was.

DOCTOR WHO: How did you know?

STUART: Oh.... I just knew.

RUTH: You mean, you heard a voice
or something?

STUART: No, I just knew.

63. 3 G
CU JO

DOCTOR WHO: A race-memory. We all
have them.

64. 2
2-s
DR/STUART

JO: But what is Kronos? Or should
I say who? /

(break next)

(on 2)

DOCTOR WHO: Later, Jo, later. Go on, Stuart. What else?

STUART: Nothing else. Till I woke up here. Doc, am I really an old man? Can't you do anything or am I stuck like this?

DOCTOR WHO: I'm sorry, Stuart, but I just don't know. But I promise we'll do everything we can. Now then, we'll go through it again.....

RECORDING BREAK: Set in window flat 2-C B-2 3-B

65. 2 C
 WS BENTON

/C1 +A2 distort/

16. INT. MASTER'S LAB. DAY.

HOLD him
- phone

(THE PHONE RINGS.
BENTON ANSWERS IT)

BENTON: Hello...

DIRECTOR: (VO DISTORT) Is that
Sergeant Denton?

BENTON: Yes.

DIRECTOR: This is the Director. The
Brigadier wants you to meet him back at
the house.

BENTON: But I don't get it. The Brigadier
wants me back at the house.

DIRECTOR: At once.

BENTON: But that means leaving the lab.
unguarded...

66. 4 C
 2-s MASTER/
 DR. PERCIVAL

17. INT. DIRECTORS ROOM. DAY.

A2

(on 4)

DIRECTOR: He said sure to lock up.
Those were his very words.

67. 2 C
MCU BENTON

CL

18. INT. MASTER'S LAB. DAY.

BENTON: Well, I don't know, Doctor Perceval. You've put me in a bit of a spot. The Brig told me to stay here no matter what. He'll have me stripes if I don't.

68. 5 B (4C, A2, 5B)
Tight 2-s

A2

/+ CL Distort/

19. INT. DIRECTOR'S ROOM. DAY.

(THE MASTER HISSES
IN THE DIRECTOR'S BAR)

MASTER: What's the matter?

DIRECTOR: Will you hold on, please...

(HE COVERS THE
MOTHPIECE)

I don't think he believes me.

(4 next)

(on 5)

MASTER: I'm not surprised. Of all the inept performances... Tell him to ring the Brigadier for Confirmation.

DIRECTOR: But...but...

69. 4 C
MCU DR. PERCIVAL

MASTER: Do as I tell you. /

70. 5
2-s a/b

DIRECTOR: Sergeant Benton? I suggest you check with Brigadier Lethbridge Stewart yourself...His number? Oh.../

(THE MASTER
IRRITABLY POINTS
AT THE PHONE THE DIRECTOR IS USING)

BENTON: (DISTORT) Where can I get him?

DIRECTOR:
Ah, yes, his number...I believe you'll contact him on 534. Yes. That is correct...Good-bye.

(HE REPLACES
THE RECEIVER)

71. 2 C
MCU BENTON

C1 /

20. INT. MASTER'S LAB. DAY.

(BENTON PUZZLED,
CUTS THE CONNECTION
AND DIALS 534)

72. 4 D
2-s

A2 + B2 /

21. INT. DIRECTORS ROOM. DAY.

(2 next)

(on 4)

S/B TK

(THE PHONE RINGS.
THE MASTER PICKS
IT UP AND SPEAKS WITH
THE BRIGADIER'S
VOICE)

MASTER: Lethbridge Stewart... That
you, Benton?

73. 2 C
 CU BENTON

Cl,B2

22. INT. MASTER'S LAB. DAY.

(CROSS CUT
CONVERSATION)

BENTON: Yes sir...Well, I've just
had a most peculiar phone call....

(VO)

MASTER: / Nothing peculiar about it,
my dear fellow Mike. Perfectly
simple. I need you over here.
On the double.

BENTON: Right, sir...yes, yes I
quite understand. Right away.

EASE OUT as
puts phone
down. HOLD
his X - window,
then CRAB to
hold X - door
and exit

(HE PUTS DOWN THE
PHONE, THINKS FOR
A MOMENT, OPENS A
WINDOW AND THEN GOES
OUT, LOCKING THE
DOOR BEHIND HIM)

74. 4 E
 2-s feature
 window

A2

23. INT. DIRECTORS ROOM. DAY.

(TK next)

(on 4)

(THE DIRECTOR IS
PEERING OUT OF
THE WINDOW)

MASTER: Well?

DIRECTOR: No sign of him. ^Do you
really think he'll...Ah, there he is.

TELECINE 6. (16")

SOF

Ext. Lab. Day.

DIRECTOR'S POV.

BENTON comes out, crosses the
yard and disappears around the
corner.

75. 4 E
2-s feature
window a/b

A2

24. INT. DIRECTOR'S ROOM. DAY.

PAN them-
door

DIRECTOR: It worked. It really
worked.

MASTER: See if the corridor's clear.

(TK next)

(on 4)

(THE DIRECTOR OPENS
THE DOOR AND LOOKS
OUT. HE COMES BACK)

DIRECTOR: Not a soul, Professor.

Let them
exit

(THE MASTER PICKS
UP HIS SHEETS OF
CALCULATIONS AND
GOES OUT)

TELECINE 7. (10")

SOF

Ext. Lab. Day.

Once out of sight of the
main building, BENTON stops,
looks round, and hurries
round the back of the stable
block. He looks up at the
first floor and approaches
a drainpipe.

76. 2 J
EMPTY CORRIDOR
inc. STUART +
RUTH - 2-s

C2

25. INT. CORRIDOR. DAY.

(STUART (STILL OLD)
IS WHEELED PAST IN
THE WHEELCHAIR
ACCOMPANIED BY
RUTH,

RUTH: And try not to let it get you
down, Stu.

(TK next)

(on 2)

STUART: Course not. In a couple of days I'll be dancing a fandango down the Geriatric ward. You've got to be joking.

RUTH: I'm sorry.

Let them
break frame

TELECINE 8. (9")

SOF

Ext. Back of Lab. day.

BENTON is just disappearing through a first floor window.

77. 3 B
MCU WINDOW
inc. BENTON

B3

26. INT. MASTER'S LAB. DAY.

HOLD his
X to window

(BENTON CLIMB
IN. HE HURRIEDLY
CROSSES AND LOOKS
OUT OF THE FRONT
WINDOW)

TELECINE 8 (9")

SOF

Ext. Stable Yard. Day.

BENTON'S POV.

THE MASTER and the DIRECTOR
hurrying towards the Lab.

RECORDING BREAK : 1. Strike window
2. Set in floater in Innerlab

78.	3	B	(1D, 3D, C1, 2C, A4)	A4, C1
		WS DOOR		
		inc. MASTER		
		+ DR. PERCIVAL		

27. INT. MASTER'S LAB. DAY.

(BENTON HIDES BEHIND
THE MASTER'S TARDIS.
WE HEAR THE MASTER'S
VOICE AS HE APPROACHES
THE DIRECTOR UNLOCKS
THE DOOR AND ENTERS
WITH THE MASTER)

(VO)
DIRECTOR: But Professor, you haven't
much time.

(VO)
MASTER: / Time! I shall soon have all
 the time in the world. Literally.

(THE ENTER)

PAN them -
control
panel

DIRECTOR: In an hour or so the place
will be swarming with soldiers.

MASTER: Percival, you irritate me,
be quiet. I tell you, nothing and
nobody can stop me now.

Inc. BENTON
in 3-s

(BENTON JUMPS OUT HOLDING A GUN)

79. 2 C BENTON: Put your hands in the air.
 2-s Both of you. Now, turn around, slowly,
 MASTER/DR. P very very slowly.

(THEY OBEY. BENTON
HAS A GUN)

80. 1 D MASTER: Well, well, well. +The resourceful Sergeant Benton./
MCU BENTON

(on 1)

81. 2

3-s

BENTON: You didn't really think you could fool me with that fake telephone call, did you? It's the oldest trick in the book. /

MASTER: I underestimated you, Sergeant. How did you know?

BENTON: The Brig's not in the habit of calling Sergeant's, 'my dear fellow'

82. 3

Tight 2-s
MASTER/DR. P

(THE MASTER LAUGHS)

MASTER: Ah, the tribal taboos of Army etiquette. I find it difficult to identify with such primitive absurdities. /

83. 1

3-s fav.
BENTON

(BENTON IS FACING THE
MASTER WITH HIS
BACK TO THE DOOR)

BENTON: Primitive or not, mate, you're still in the soup without a ladle aren't you?

(THE MASTER APPROACHES
BENTON)

MASTER: You must let me explain.

84. 2

MCU MASTER

BENTON: Keep back. /

MASTER: Of course, of course. You see Sergeant.

(HIS EYELINE
SUDDENLY CHANGES)

85. 3

3-s

Ah, Doctor! What a very well timed... /

(on 3)

(BENTON'S GAZE FLICKERS
FROM THE MASTER FOR AN
INSTANT.

THE MASTER'S GRABS BENTONS
ARM AND BRINGS HIM TO THE
GROUND, KNOCKING THE GUN
TO THE FLOOR)

MASTER: You were wrong, Sgt. Benton.
That was the oldest trick in the book.
Here keep this .

(THE MASTER TURNS AND
STRIDES TO THE MACHINE
AND SWITCHES IT ON)

86. 2 _____ DIRECTOR: What are you going to do? /
 MCU MASTER

MASTER: I intend to bring someone here
who can give me the power I need, Without
it, I'm helpless.

DIRECTOR: But I don't understand.

MASTER: Of course you don't. How could
you - a mere mortal understand. Only
one thing stands between me and total
power over the earth, over the universe
itself and he who I am calling here will
show me how to harness that power.
Now watch this crystal.

(THE MASTER SLAMS DOWN A SWITCH)

87. 1 A _____ B1
 WS
 GO IN on
 CRYSTAL 27A. INT. MASTERS LAB. INNER

S/I
Cam 4X
Pulse motif

(THE GLOW OF THE CRYSTAL
INTENSIFIES AND BEGINS TO
THROB, AND THE CONCENTRIC
RINGS START TO APPEAR.
THERE IS A CRASH OF THUNDER
AND A FLASH OF LIGHTNING)

MIX
TELECINE 10

SOF

Int. Atlantis Temple.

F/O
Cam. 4X

As the CAMERA PULLS BACK we see that KRASIS is bent over the crystal. He stands up, and raises his arms.

KRASIS:

Oh, Mighty Kronos, Lord of Life;
Give me of thy power.
Oh, Mighty Kronos, Lord of Death;
Give me of thy power,
Oh, Mighty Kronos, Lord of Life,
Give me of thy strength!

There is an almighty crash of thunder and a bolt of lightning strikes the crystal, which becoms white with throbbing incandescence.

Mighty Lord! Exalted one!
I hear and obey.

He closes his eyes, lowers his arms and starts to mutter some unheard prayer or magic formula. Almost at once he starts to fade away. Soon he has vanished completely.

S/I
87A. Cam. 4 X

F/O
Cam. 4 X

HIPPI, still watching, looks on in utter amazement.

88. 1 D
CU BENTON

Cl

28. INT. MRS. BENTON'S LAB. DAY. (OUTER)

89. 2 C
His pov.
of INNER LAB

(BENTON RECOVERS CONSCIOUSNESS. IMMEDIATELY AWARE OF THE WHINE OF TOMTIT, HE LOOKS UP, UNDER HIS HORRIFIED GAZE, KRAZIZ MATERIALISES BY THE CRYSTAL)

BREAK: for ROLL BACK + MIX

-42-

90. 2
ZOOM IN
to GAP in VENT

TELECINE 11 (1'12") + TJ SLIDES

M₁ sic on tape

1. Dr. Who
JON PERTWEE
2. Master
ROGER DELGADO
3. Jo Grant
KATY MANNING
4. Brigadier Lethbridge Stewart
NICHOLAS COURTNEY
5. Captain Mike Yates
RICHARD FRANKLIN
Sergeant Benton
JOHN LEVENE
6. Dr. Percival
JOHN WYSE
Dr. Cook
NEVILLE BARBER
Proctor
BARRY ASHTON
7. Krasis
DONALD ECCLES
8. Hippias
AIDAN MURPHY
Neophite
KEITH DALTON
9. Written by
ROBERT SLOMAN
10. Title music
RON GRAINER + BBC
RADIOPHONIC WORKSHOP
11. Music
DUDLEY SIMPSON
12. Special Sound
BRIAN HODGSON
13. Visual Effects Designer
MICHEALJOHN HARRIS
14. Film Cameraman
PETER HAMILTON
Film Sound
DEREK MEDUS
Film Editor
MARTYN DAY

- 15. Script Editor
TERRANCE DICKS
- 16. Designer
TIM GLEESON
- 17. Producer
BARRY LETTS
- 18. Directed by
PAUL BERNARD
BBC-tv. Colour

FADE SOUND AND VISION